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# ART IN DRESS

## SOME CURIOUS OLD SHOES.

### II.



THE illustrations given herewith show an interesting series of gradations in style from the shoes worn in Northern Europe toward the close of the fifteenth century, to those of the seventeenth.

From the latter period we shall be able by easier steps—if we may be allowed the expression, in view of the torturing high heels we must encounter—to come down to the fashions that are in favor with the ladies of the present day.

In point of comfort, there is much to be said in favor of the example we give (Fig. 14) of a long-toed fifteenth century shoe, and even from an artistic standpoint something is to be said in favor of this taper foot covering. It almost exactly followed the line of the foot, which by the long and narrow form was made to appear slender; this, according to the pinching prescribed by the fashion of to-day, would appear to be something very desirable. The longer the toes could be made to appear, the more aristocratic in appearance the feet were supposed to be. Notice the great length of those of the Dukes of Lancaster, York, and Gloucester, in the engraving we published last month from an illustrated manuscript of the time of Richard II. of England. At this period the ends of the shoes were filled out with hay, but they finally got to be so long and unmanageable that they had to be caught up and tied to the dress, and we so find them represented a little later in the miniatures of the day. The beaked shoe (Fig. 13) probably belongs to an intermediate period in the fifteenth century when the extension was kept within somewhat more reasonable bounds. Two of these rare pieces figured at the last Paris Exposition, both of equal dimensions and seemingly destined for children. The narrow opening, in fact, shows that it was made for a very small foot. The specimen belonging to E. D. Pascal is classed as of the fifteenth century, and has tiny little buckles of brass placed along the side opening like holes for a lacing; M. Jacquemart's specimen does not present this peculiarity, but is surrounded at its opening with a trimming of brass, engraved and gilded.

The square-toed shoes of the sixteenth century were as much opposed to the natural shape of the foot as were the long-toed ones of the century before. The pictures and tapestries of the time of Francis I. show how they were formed and ornamented with slashes. The one in the Jacquemart collection (Fig. 15) is of German origin; it is cut at the extremity and is rounded at the two corners in a kind of roll turned outward; it must have been worn by a person of high rank, as appears from the cuts which divide the leather into a checker-board, German lords being shown wearing such shoes in miniatures of the sixteenth century.

Another curious sixteenth-century shoe (Fig. 16) is of white skin, elongated, flat, and square at the extremity; it rests on a high conical heel, attached to a second sole, which is covered with felt and fastened to the end of the foot, forming a kind of patten. This shoe

is tied with ends which allow circular spaces to open side ways, and is trimmed in front with a silver lace and embroidered with a narrow edging. It comes from an ancient collection, to which it was presented as having belonged to Catherine de' Medici; an inscription traced in old characters upon the skin itself confirms the assertion, which seems to be incontestable. A shoe (Fig. 17) analogous in form, and which must

be covered with brocade, in part destroyed, but of a design distinctly recognized as belonging to the latter half of the sixteenth century. There is reason to think this shoe may have been worn by the unfortunate Countess of Egmont, whose husband was executed in 1568.

Among the seventeenth century shoes for ladies we find delicate sabots (Figs. 20 and 21) with open-work ornamentation. These are of wood, it is true, but they are regal shoes nevertheless. The most ancient in the Jacquemart collection date back to the time of Henry IV. They are finely cut out and completed by a movable patten or sole which embraces the end of the foot and is fixed to the high heel by means of a wooden screw. Another pair has larger ornaments with a lily in the principal medallion. In some cases (Fig. 21) sabots of this period are found with this extra sole or patten wanting.

The flat, square-toed shoe (Fig. 22) of the ill-fated Henri de Montmorency is almost a relic. It is of black leather, supported by a high red heel. Embroidery in relief covers the whole surface of the leather, the fleur-de-lis being prominently introduced in the decoration. Montmorency, the second of that name, it will be remembered, was beheaded in 1632 by order of Richelieu. A little more than a decade later the Cardinal and his royal puppet had both passed away and was ushered in "le grand règne" of Louis Quatorze, with all its courtly elegance. The black leather shoe of this period, with its slightly rounded toe and strong heel, does not differ much in general appearance from the buckled shoe worn at the present day, except in the matter of using red leather for the strap and finishing off the heel with ornamental stitching. The sole is raised much higher than would be considered in good taste now for a man's shoe. The hollow in the heel is another point of difference which we have lost nothing by forsaking; for it could not have been without its inconvenience to the pedestrian, who must often have caught it in the stones in the uneven roads of those days, and from the detraction from its solidity it could hardly have possessed either the strength or the elasticity of the sensible heel of the man's shoe of the present time. The Montmorency shoe is free from this objection; but the heel of the latter is so inordinately high that the ease it affords to the lower part cannot be regarded as compensation for the maltreatment of the upper part of the foot.

## Notes on Dress.

SUMMER dressing is in reality a difficult problem to all save those indifferent to expenditure. These cheap, cool-looking fabrics require in making up a vast number of yards of lace or embroidery to adorn them, and can only be worn half a dozen times before succumbing to "wrinkles" and "dog's ears," those apparitions so unpleasant to the wearer. "But why," suggests the innocent masculine mind, "cannot all this be remedied by tossing your gown into the wash-tub? Our grandmothers wore muslins washed again and again, and to us there lies the especial charm of cotton fabrics. We like the suggestion of renewed freshness, and purity entailed by such apparel."

OUR grandmothers (good souls, how often have their names been taken in vain during the recent an-

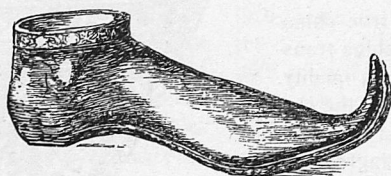


FIG. 13. BEAKED SHOE.



FIG. 14. POINTED SHOE.

### FIFTEENTH CENTURY SHOES.

IN THE JULES JACQUEMART COLLECTION.

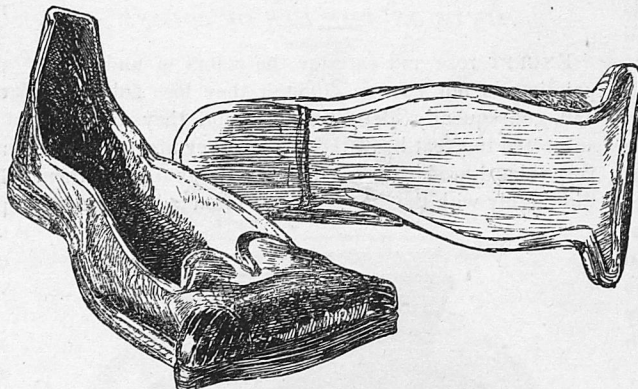


FIG. 15. SQUARE-TOED GERMAN SHOE.

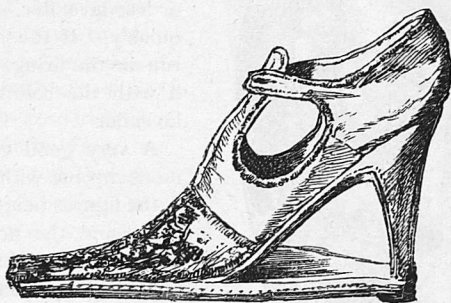


FIG. 16. SHOE OF CATHERINE DE MEDICI.

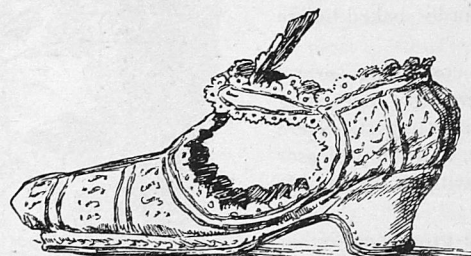


FIG. 17. WOMAN'S SHOE OF THE TIME OF HENRY II. OF FRANCE.

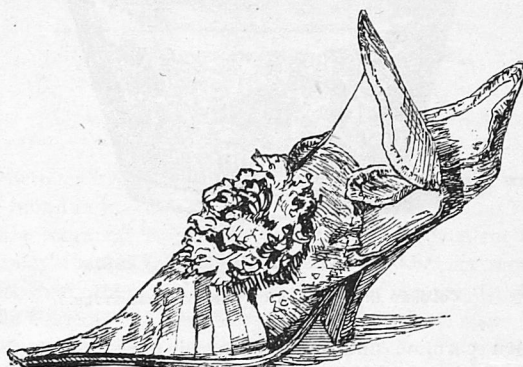


FIG. 18. FRENCH WOMAN'S SHOE.

### SIXTEENTH CENTURY SHOES.

IN THE JULES JACQUEMART COLLECTION.

sole, but terminates in a sharp point formed by a covering of gilded brass which reaches one third the length of the foot; this metallic trimming is engraved with a military badge, striped vertically; the rest of the foot



tique craze!) were not only themselves mistresses of the lost art of clear-starching, but they knew how to instruct their maids in the same accomplishment. Theirs was not the sad fortune to see a crisp summer toilette, all diaphanous flounces and airy scarves, return to their sight from the hands of an Hibernian laundress, streaked and stiffened with starch, ironed out of shape, and shining with unnatural and inartistic gloss. But, on the other hand, we should like to see the grandmother who could confront the task of clear-starching a garment upon the construction of which twenty-five yards of muslin and fifty yards of lace have been sacrificed! A different matter truly, from the robes gores like an umbrella, the "visites" of embroidered muslin, the petticoats finished with a simple hem, in which our respected ancestors tripped forth equipped for conquest!

A QUAIN costume for a garden party imitates red and blue Eastern porcelain. The gown is made of foulard with a pattern of red and blue, and it is trimmed with Russian lace darned with red and blue embroidery silks. The hat is of black straw with black feathers and a tuft of deep red roses, and the black satin parasol has a half-wreath of red roses.

VERY tempting, in spite of their ultimate costliness, are the summer fabrics of this year of grace. The chintz satines return to the patterns of a century ago. Tiny tulips, roses, corn-flowers spring from a common stem, and meander gracefully over a ground of cream, pale blue, or buff. A white satine has bordered wreaths of roses, to be made up into flounces, so delicately drawn and tinted as to be a study for the amateur. The soft-finished cambrics have rings, and dots and checks of white upon pale-tinted grounds, and the colored batistes are like webs of air in lightness. A "zephyr" cambric with hair lines of lilac and white is trimmed with tiny flounces edged with lace. With it is worn a sash of broad lilac ribbon tied behind, a white straw bonnet with bunches of heliotrope, and a white India silk parasol lined with lilac, and tipped with a spray of heliotrope.

AT a tennis-match held the other day upon the wide-spreading lawn of a country-house looking seaward, some picturesque toilets were observed. First was a pretty dark-haired girl in the now classic pink gingham made with drawn bodice and puffed sleeves to the elbow; she wore a shady black hat with gloves of black Suède. Seated upon the weather-beaten roots of an ancient pine was a maiden in a grandmother's gown of cream-hued Indian muslin with a cross-over fichu, leg-o'-mutton sleeves, and a sash of soft amber silk tied behind. A hat of drawn muslin like the dress had fastened upon it at one side a bunch of real yellow roses. A knot of the same flowers adorned the bodice, and the small feet were encased in old-fashioned sandal shoes.

NEAR by was a group of unmistakable aesthetes. One of these young ladies rejoiced in an imported tennis gown of Umritza cashmere, with puffed yoke and sleeves and pointed belt after the old Swiss milkmaid's pattern. The color was a sort of tender willow green, the trimming composed of bands of stamped plush, outlined with embroideries in two shades of saffron silk. The hat to match this novel costume was of drawn silk muslin, yellowish in tone, and was garlanded with willow. As a matter of course the pretty wearer received all sorts of good-natured gibes upon the assumption of this emblem of the forsaken, and Grosvenor's idyllic refrain of "Hey! but she's doleful, willow, willow, waly!" was heard echoing in her vicinity, until she cried for mercy.

A FIGURE equally noteworthy was that of a lady in a short petticoat of old-gold foulard with an overskirt and Swiss-belted bodice of cream Bolton sheeting, the hems, belt, cuffs, and collar embroidered in conventional sunflowers with shades of brown and amber, outlined with gold thread. A gold-colored straw hat was wreathed with long white ostrich plumes. Her companion had a Pompadour satine gown, with mob-

cap edged with Mechlin lace and tied down with pale pink ribbon, and an apron of buff foulard painted with apple blossoms.

So much for the tennis dress of the period, which, it will be seen, embraces a wide range in cut and color. We may turn now to boating costumes, of which several striking examples have just been imported to New York. Among these is one having a plain kilted skirt of cream flannel, a jersey of the same hue, and a wide hat of coarse white straw lined with indigo blue, with curling white feathers round the brim. To complete this costume a striped silk handkerchief of cream and indigo blue is knotted round the throat.

ANOTHER dress of indigo blue flannel has a jersey of pale Indian blue; the Tam O'Shanter cap of knitted

ings of old ocean. Bathing gowns bought in the shops mostly adhere to the traditions of lang syne, and in order to ensure something at once comfortable and pretty for wear in the water, such costumes are now frequently made up at home.

EXPERIENCE has proved that the most satisfactory materials for bathing dresses are light serge, alpaca, woolen beige, and twill flannel; cashmere serge is also soft, pliable, and light, and does not cling objectionably to the figure when wet. Alpaca is recommended on account of its lightness, for swimmers, and this dress is most often made after the fashion of the "combination garment," all in one piece, and reaching only to the knees. This attire is of course only for ladies who bathe at swimming-schools, and must have various additions to it when worn at the sea-side.

A BLACK dress trimmed with broad white military braid worked in scarlet and blue crewels is very becoming to a fair complexion, and navy blue twill flannel, edged with many rows of fine white braid, is always effective. Indigo blue piped and bordered with turkey-red, worn with a broad red belt, and a jersey cap of red, is also good. For designs to work in outline upon bathing gowns, there are dolphins, eels, tortoises, sea-weed, shells, shrimps, and lobsters. When more conspicuous effects are desired striped stuffs, yellow and black, red and blue, or black and scarlet are employed. Sometimes the short skirts of these costumes are cut in points, and garnished with tiny bells like a "folly" dress. At the French watering-places,

Japanese umbrellas are carried into the sea, presenting a very gay picture to the looker-on.

QUITE a busy branch of artistic needlework is the manufacture of dainty aprons, which are now affected for morning wear at home, as well as for tennis, for gardening, and for moments of make-believe industry, when the fair wearer designs to present an unwonted aspect to her visitors or family. Turkish and Cretan embroideries on crêpe cotton stuffs have been converted into charming aprons, the lower band turned back à la fish-wife, the upper one used for pockets and for belt and bib.

AN apron of Madras muslin lined with rose-colored Surah is trimmed with Mauresque lace and tiny rose satin bows. This, with a mob-cap and parasol to match, worn upon the lawn and amid the flower-beds of a country-house, with the addition of a bunch of pink roses at the throat, has been known to do serious injury to a susceptible bachelor venturing unwarily out of town for a day of rest and recreation.

PONGEE aprons have been made familiar to us by the workers of the Society of Decorative Art, where the prettiest of these articles of apparel may be found. They are generally made of one width of écru pongee or of white India silk, turned up, fish-wife fashion, at bottom, and embroidered with silk and crewel in natural flowers. A design of violets is finished by a broad violet satin ribbon run in the hem at the top. This is lightly knotted around the waist. If pockets are added, a few detached flowers are "powdered" over them. English daisies, cyclamen, and buttercups are worked in stiff sprigs, separately, around the bottom.

A USEFUL tennis apron of cream linen made with a bib has long salmon pink ribbons to tie it round the skirt of the gown behind. Apple blossoms are worked in branches across the front, and the pocket for balls has a cobweb in gold thread with a spider in colored silks on guard. This can be washed repeatedly, and is more durable than would seem from the description. Another of brown holland embroidered with scarlet silk and silver thread has designs of rackets, balls, and the like, and is to be worn with a Tam O'Shanter cap of scarlet Surah ornamented with silver rackets. A third apron is made of Bolton sheeting embroidered with two shades of China blue silk in a conventional pattern around hem, pockets, and bib. It is tied with broad watered ribbons of China blue, and a coquettish turban cap accompanies it.

C. C. H.

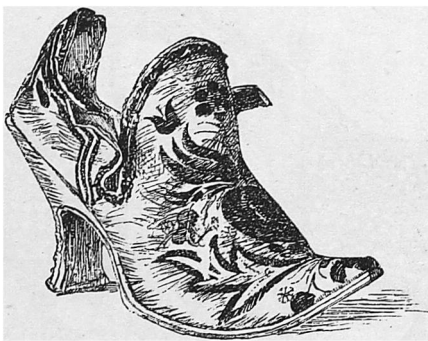
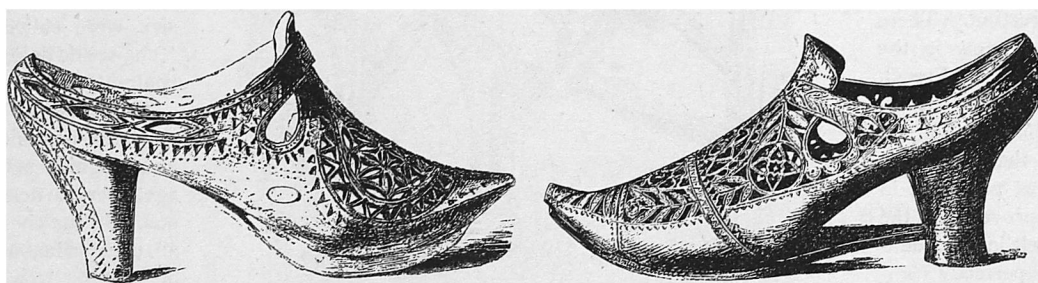


FIG. 19. GERMAN WOMAN'S SHOE.



FIGS. 20 AND 21. OPENWORK SABOTS OF THE TIME OF HENRY IV. OF FRANCE.



FIG. 22. SHOE OF HENRI DE MONTMORENCY.



FIG. 23. MAN'S LEATHER SHOE OF THE TIME OF LOUIS XIV.

SEVENTEENTH CENTURY SHOES.  
IN THE JULES JACQUEMART COLLECTION.

indigo blue shows a bunch of yellow roses at the throat. Navy-blue spun silk is a new material for boating frocks, to be made up with full-drawn bodice, gigot sleeves and plain skirt, and worn with a dark blue straw hat and feathers, with a bunch of yellow iris at the neck.

LAST but by no means least in the catalogue of seasonable dresses, we approach the question of bathing costume. The time has forever passed when a woman was content to envelop herself in a nondescript garment of bed-ticking, and covering her locks with an extinguisher of oiled silk, sally forth to meet the buffet-